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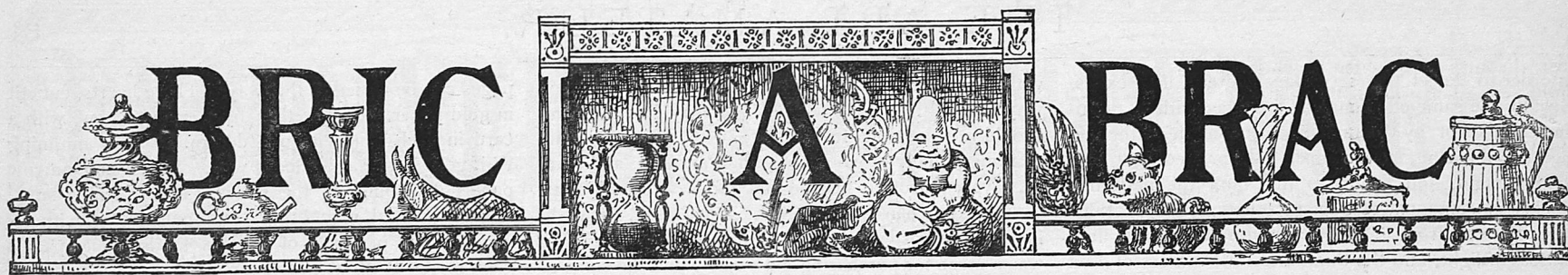
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MARIE ANTOINETTE'S COLLECTION.



F all the articles that abound both in public and private collections, and are said to have belonged to either Marie Antoinette or Mary Stuart, were really theirs they must have had collections of bibelots sufficient to stock several shops. Many of these relics are of doubtful authenticity, but the collection to which this article refers is composed of objects which unquestionably belonged to the wife of Louis XVI., and which are now classed among the most interesting and most valuable objects in the galleries of the Louvre.

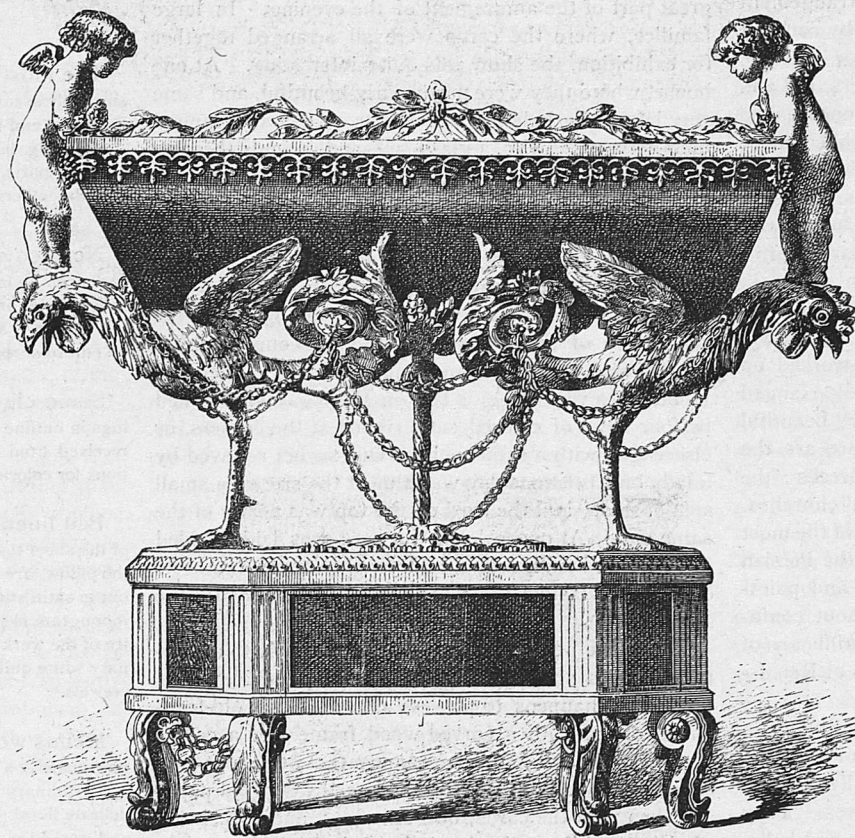
Marie Antoinette was a woman of exquisite taste and of sound artistic education, though perhaps not of the most classical type. She took particular interest in collecting curios of petrified wood, jade, jasper and rock-crystal, lacquers and Oriental wares. Most of the pieces are of very small dimensions, but remarkably well wrought in that minute way which characterized the taste of the period and specially pleased the queen. These articles were happily fitted to complete the simple though exquisite furnishing of the Petit-Trianon, where, little thinking of the terrible future, the unfortunate daughter of Marie Thérèse was so fond of "playing peasants" with her most intimate friends. To this day the miniature village stands in the park, round a small lake, and the bailiff's house, the vicarage, the water-mill, the dairy, and the farm, with their faded colors and semi-theatrical appearance, look like the ghosts of the last terrible transformation scene in the drama of French royalty.

The queen did not long enjoy her favorite collection. A few days after a furious and famished mob invaded the Palace of Versailles, on the 10th of October, 1793, Marie Antoinette, as if foreseeing the misfortunes in store for her, had all these rare curiosities left at the store of Daguerre, a jeweller, No. 85 Rue Saint-Honore, "to have some reset, others repaired, and to have cases and boxes made to be able to carry them about without risking to break them." Her intention was to have removed them ultimately to St. Cloud, but events came on so rapidly that they remained with Daguerre, who passed them over to his partner and successor, Lignereux. In those stormy times a deposit of such a nature might easily have brought suspicion on those keeping it. Lignereux gave several times to Minister Roland a statement of the pieces, and expressed his desire to be relieved of the custody of these royal souvenirs. Nevertheless it was not until the 30th Brumaire of the year II. of the Republic that an order of the committee of fine arts put an end to his troubles. Two commissioners were delegated, citizens Nitot and Besson, to investigate the case, but after a preliminary examination the matter seems to have been referred to a more important commission, which was to decide on the fate of the objects. In the first report it is stated: "All these objects are magnificent ornaments, suitable for the National Museum as much on account of the singularity and beauty of the substances and of the forms, as by reason of the beauty and the difficulty of the workmanship." The larger part of the collection eventually came to the Louvre, though at what date it is difficult to state exactly. Some of the pieces had probably been disposed of at private sale during the Revolution.

After having again been placed in jeopardy by the Commune, the pieces remaining of this interesting col-

lection are now either in the Galerie d'Apollon, which is reserved exclusively for hard substances, or in the Musée des Souverains, whither the Japanese lacquers and Chinese porcelains have been removed, that being a more suitable place than the Museum of the Navy where they had first been shown on account of their exotic origin. The complete catalogue of the collection as it was made in the premises of Daguerre and Lignereux by the members of the fine art commission, is preserved in the archives of the Louvre, and was lately published in the *Gazette des Beaux-Arts*. It calls for one hundred and thirty-four pieces, of which about thirty-five are now missing. Among these are some important ones, for instance, a perfume casket in red and white jasper, bought for twelve thousand francs at the sale of the Duc d'Aumond, and two oblong vases of old Japanese porcelain.

In the show-cases of the Galerie d'Apollon are precious vases in rock-crystal, jasper and agate, and also cups and bowls in petrified wood set in admirably wrought metal work. Among the most noticeable pieces is an



SMALL GREEN JASPER SARCOPHAGUS, MOUNTED IN GILT BRONZE.
FROM MARIE ANTOINETTE'S COLLECTION.

oval dish which seems to have sorely worried the Republican commissioners. It is decorated with cameos representing the princes and sovereigns of the House of Hapsburg from Rudolph down to Ferdinand III. for whom it was made in the seventeenth century. The commissioners, with great simplicity, remark in the report "that the cameos are not antiques, and that their workmanship is not like that of the Greeks and Romans." They further propose that this chronological monument of a succession of tyrants should be exchanged for something more interesting and instructive, "supposing that Germany has not grown tired of being oppressed by tyrants." Another of the most important pieces in the collection is an urn or fountain in Japanese porcelain, blue and white, supported by two dogs (called by the Chinese "Foe" but designated as lions in the original document) standing on a plateau of the same porcelain which also holds a basin. The whole is mounted in gilded bronze; height 13 inches. Among other important blue and white pieces are two bottles, 11½ inches high, set in bronze; two parrots standing on purple rocks, 8½ inches high; and a cat lying down on a cushion of gilt bronze, supported by a slab of Gryotte marble.

The first accompanying illustration shows a small sarcophagus, fluted inside in green jasper, with a wreath of myrtle leaves around the top, and other lace-work ornaments; at the ends two little cupids stand on cocks which are adorned with chains; the cocks stand on a long octagonal pedestal composed of the same jasper, and supported on eight feet with chains; all the ornaments are of finely-wrought gilt bronze; height 8 inches. The second shows a ewer and basin in rock-crystal with handle and borders in gold, 8½ inches in height. The third represents a paint-box in Japanese lacquer.

The pieces of lacquer are mostly of fine quality though of small dimensions. Mention often occurs in the catalogue of pieces made of "petits vermicelles et mosaïques," a reference, probably, to cloisonné enamel. There are about a dozen boxes in lacquer work shaped like fans, some single, some double, "with raised work on the outside and gold stone inside." One cabinet is described as "a little house; the front opens with two little doors on hinges, and displays three drawers; on the inside of each door is a figure; over the doors another drawer; in another part of the house is a metal pot with open work brass cover." This is evidently a smoking-stand.

The most striking thing in this collection is the care and expense displayed in mounting each piece of stone, porcelain, or wood in the most elaborate manner. We prefer in our day to have Oriental curiosities unmounted or mounted as they would be in the places they came from, but it was not so in the time of Louis XVI. Even the most charming Chinese vases were only thought perfect when they had been decked with handles, rosettes, feet and pendent chains wrought in the workshops of Gouthière. In conclusion, then, it may be remarked that this collection is endowed with a triple interest, that of the pieces themselves, that of the settings in metal and marble, and that of their unquestionable intimate connection with the ill-fated Marie Antoinette.

FRÉDÉRIC VORS.

EIGHTEENTH CENTURY FANS.

AN odd memorial fan was issued on King George's happy recovery in 1789. "Health is restored to one, and happiness to millions," reads the

inscription of the court rhymer. Portrait fans, with doubtful likenesses of royalty, of poets, statesmen, and generals, abound. George III. and Queen Charlotte, the Prince Regent and his wife—described as "The Illustrious Pair"—the Duke and Duchess of York, Milton, Fox, the Duke of Wellington, and many other persons of note, come in for their share of fan illustration.

More or less ingenuity was also shown by the members of the Worshipful Fanmakers' Company in producing what we should call conversational fans. One of this class is lettered "Fanology; or, the Ladies' Conversation Fan," with the motto:

This fan improves the friendship, and sets forth a plan
For ladies to chit-chat, and hold the tongue.

Another, dated 1792, is engraved with the figure of a fortune-teller in the centre, and a number of riddles and conundrums around; and on a second specimen of the same kind a book appears, entitled "The Whole Art of Gunning," with a piece of music called "Princess Royal's Whim." "The New Caricature Dance Fan for 1794" shows in the border fourteen caricatured couples dancing, and the notes and figures of the dances below.

The Ten Commandments, and, in the way of con-

trast, the laws of the game of whist, appear printed on fan-leaves. The history of England since the Conquest is set forth on a fan printed in 1793, introduced by a moral in verses :

The historic page, with useful lessons fraught,
Awakes the mind to ev'ry serious thought ;
It clearly proves, within its ample range,
That all is vanity that time can change.

Views printed on fans seem also to have been very popular in the last century. St. James's Park, including old Buckingham House, Westminster Abbey, and Whitehall, as they appeared in 1741, are depicted on the oldest fan of this kind that has come under our notice. Fans with views of St. James's Square, of a plan of the King's Theatre, and of other sites in London, are dated 1788 and 1798, and representations of favorite watering-places occur on fans early and late in the eighteenth century.

WINDSOR PALACE TREASURES.

IMMENSE sums of money have been lavished on the furniture and decoration of Windsor Castle. Especially full of treasures is the great corridor, as it is called, which connects the private apartments with the rest of the edifice. This corridor is really one of the wonders of Windsor, yet so singularly constructed that its treasures can hardly be seen except on a very bright day. It is of immense length, but narrow, and a day or two might be spent pleasantly in it, although the side light is ill-adapted for displaying the pictures, among which are superb specimens of Reynolds, Gainsborough, and Romney ; portraits of Pitt and other statesmen, of soldiers and princes, and one of Lord Thurlow absolutely priceless. Beneath the pictures stand busts of celebrated persons, groups in bronze, and a great wealth of cabinets in ebony, ormolu, old buhl, and that antique Oriental work which made the Japanese ambassadors wild with envy when they saw it on the occasion of their visit. In cabinets and cases of all shapes and kinds are hundreds of pieces of "pâte tendre" of the best period of Sèvres, forming part of that famous collection made for King George IV. Before the specimens of "bleu de roi," "vert pomme," "œil de perdrix," and "rose Pompadour," the china maniac stands transfixed, until his attention is directed to some marvellous old Chelsea. Between the cabinets and busts stand vases of old Chinese and Japanese ware, any of which would be the lion of a public sale ; but so high is the tone of decoration here, that they only seem in keeping with the general effect.

Opening on the great corridor is a suite of drawing-rooms all luxuriously furnished—though not in what is now considered artistic taste—and glowing with rich hues. These rooms contain some of the best work of various kinds ever produced. The white drawing-room, which is not yellow like that of a similar name at Buckingham Palace, is entered through doors which close as exactly and noiselessly as those of a cabinet. It is decorated (as its name implies) mainly in white and gold, in the later style of Louis Seize, fine carvings, heavily gilt, standing out boldly from a white ground. This handsome room, looking from a great bay window over the home park, is not cluttered with furniture, but a couple of Gouthière cabinets in it could hardly be matched in Europe, Russia not excepted. The talk of Windsor assesses their value at ten thousand pounds, but their perfection, like that of the bronzes,

the candelabra, and other ornaments, passes description. Two of the pictures which adorn the walls of the white drawing-room represent the queen and the late Prince Albert at the period of their wedding. The bridegroom wears a rifleman's dress of dark green, and is every inch of him the "ideal knight."

Next to the little-used white drawing-room is the green drawing-room, with great panels of green-flowered satin let into the walls. The rich hangings and handsome furniture, even the superb fire-place, of this central

plates and other pieces purporting to have formed part of this famous set find their way from time to time into auction-rooms, and fetch enormous prices ; but the only theory that can be set up concerning them is that they are rejected pieces, for the whole service at Windsor is complete, with the exception noted, as supplied to the French king. Other wonderful pieces of Sèvres are ensconced in the cabinets of the green drawing-room—services decorated with flowers and with animals, and beautifully painted. There are huge bowls by dozens,

all of the very finest kind and period, the latter days of Louis XV., and the early ones of his hapless successor. Connoisseurs skilled in china have estimated the value of the contents of the green drawing-room at \$1,000,000, but this must be as rough an estimate as that of the famous gold plate, said to be worth many millions, and which certainly does weigh several tons, at the least. Beyond this drawing-room the queen rarely goes, except on the occasion of a state dinner, when the royal dining-room in the Prince of Wales's tower is occupied.

The crimson drawing-room is generally occupied by the ladies and gentlemen of the household, and to eyes greedy of color is more attractive than either the green or white room. Crimson satin glows on the walls and on the furniture, and throws into strong relief the magnificent malachite vase, presented to the queen by the late Emperor Nicholas of Russia, and several beautiful cabinets inlaid with Florentine mosaic. Here, too, is the grand pianoforte on which

the queen received her first lessons, as well as a bevy of Winterhalters, and a good portrait of the Duke of Kent by Beechy.

Immediately beyond the crimson room is the royal dining-room, only used on state occasions, and capable of accommodating a large party of guests. Everything in this apartment is in the simplest possible style. Plain gilt mouldings and handsome rosewood form its only

decoration, excepting the wine-cooler designed by Flaxman for George IV. when Prince Regent. This extraordinary work is several feet in length, and may be described as a *Capo di Monte* tureen translated into silver-gilt. Bacchanalian groups dance round its "swelling port ;" fruit, reptiles, and animals cling to the rim, and the common objects of the sea-shore incrust the base. How such a richly-confused work of art was evolved from the severe imagination of Flaxman must ever remain a mystery, like the precise loss of hard cash that its production entailed upon everybody who had anything to do with it. Happily it was not so fatal as the Albert Memorial, which killed everybody at first concerned with it ; but this punch-bowl, or wine-cooler, or font, or pap-boat—for it has served every one of these purposes—was a matter serious enough in its day.

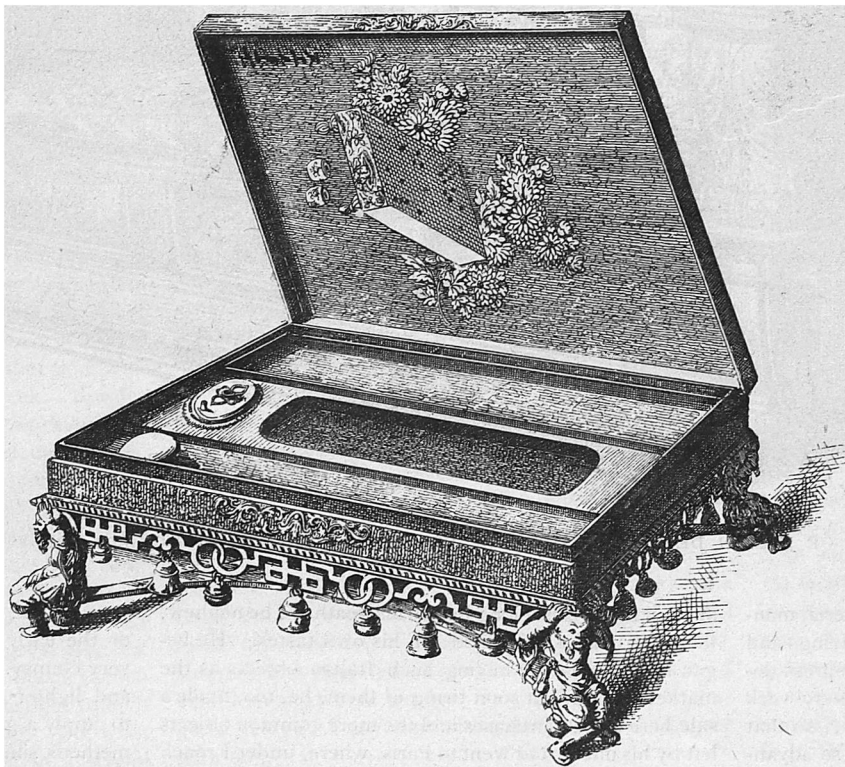
This, however, is not the dining-room occupied daily by the queen. At the other end of the corridor, just over the queen's entrance to the castle, is an octagonal room, sober in tone and plain almost to the exaggeration of plainness in its decoration. Lined with oak, it contains only three objects of a pictorial character. Two of these are

in Gobelins tapestry, and represent an appetizing subject of a boar hunt. The third is of quite another character ; it is a portrait painted recently by the Baron Von Angeli, whose picture of the crown princess created so much sensation in the exhibition of the Royal Academy three or four years since. It is the triumph of almost brutal realism. From the widow's cap to the clasped hand it is a positive, but unflattering likeness of the queen, and preferred by her on that ac-



ROCK-CRYSTAL EWER AND BASIN. FROM MARIE ANTOINETTE'S COLLECTION.

drawing-room are lost sight of in the great wealth of Sèvres contained in the various cabinets. The quantity of this rare porcelain is almost as remarkable as its quality. Most important of all is the service made for Louis XVI. which afterward became the property of George IV. No such set of "bleu de roi" exists elsewhere. The color is perfect, and the paintings are by the most eminent artists ever employed at the royal



PAINT-BOX IN OLD JAPANESE LACQUER. FROM MARIE ANTOINETTE'S COLLECTION.

porcelain manufactory. This wonderful service is not overdone with the blaze of color and the rich heavy gilding peculiar to Sèvres. Inside the gilt rim, with its inner band of "bleu de roi," is a plain white zone, within which is the picture, framed as it were in plain gold. There is another peculiarity about this grand service. It is complete, with the trifling exception of a couple of plates, broken or stolen in the time of George IV., who sometimes used part of it at breakfast. Stray